FAMILY GUY

"Kiss Seen 'Round The World"

Production #3ACX02

Written by

Mark Hentemann

Directed by

Pete Michels

Created by

Seth MacFarlane

Executive Producers

Daniel Palladino
Seth MacFarlane

This script is not for publication or reproduction. No one is authorized to dispose of same. If lost or destroyed, please notify Script Department.

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH TELEVISION LEGAL DEPARTMENT.

Return to Script Department:
20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

COLOR(WHITE)
April 27, 2001

ACT ONE

EXT./ESTAB. TOYS-R-OVERPRICED - DAY

INT. TOYS-R-OVERPRICED - SAME

The GRIFFINS enter and survey the giant megastore, filled with LITTLE KIDS running wild.

LOIS

Oh my, this place is enormous!

Lois looks around and sees a CLOWN in a giant red wig. The clown is doing a goofy dance.

CLOWN

(SINGING) TOYS ARE FUN / TOYS ARE GREAT /

STEP RIGHT UP AND DON'T BE LATE.

Lois approaches.

LOIS

Excuse me, could you help us find

something?

He stops dancing.

CLOWN

Oh, I'm, I'm sorry, I don't work here.

He resumes his goofy dance.

CLOWN (CONT'D)

TOYS ARE FUN / TOYS ARE GREAT /

INT. ANOTHER PART OF THE STORE - A FEW MINUTES LATER

Peter picks up a plastic toy disc gun.

PETER

Oh man, they got these little plastic

disc guns! Oh, I haven't seen one of

these since Cleveland's wedding.

INT. CHURCH - DAY (FLASHBACK)

CLEVELAND and LORETTA stand at the altar before a MINISTER.

MINISTER

Dearly Beloved, we are gathered here

today to celebrate the joining of these

two young people...

A small, brightly colored plastic disc **shoots** into Cleveland's afro, and sticks there.

PETER (O.S.)

Hehehehe.

MINISTER

...in the bonds of holy matrimony...

Another plastic disc lands in Cleveland's hair.

PETER (O.S.)

Hehehehe.

MINISTER

...Consecrated before God Almighty...

Another disc lands in Cleveland's hair.

PETER (O.S.)

Hehehehe.

INT. ANOTHER PART OF THE STORE - DAY (BACK TO PRESENT)

Brian peruses an aisle filled with board games, then stops.

BRIAN

Hey, Stratego. I used to love this game.

He pulls out the box, revealing a SLEEPING MAN on the shelf behind it. Brian jumps back, startled.

BRIAN (CONT'D)

Oh my god! (THEN, RECOGNIZING THE FACE)

... Abe Vigoda?

ABE VIGODA

Go bother Steve Guttenberg, he's behind the Chinese checkers.

ANGLE ON behind Brian where there is a shelf of Chinese checker games.

STEVE GUTTENBERG (O.S.)

Abe, shut up!

INT. ANOTHER PART OF THE STORE - CONTINUOUS

Peter and Chris approach a row of Casio keyboards. Peter pushes the demo button on one of them, and it starts playing a **jazz music piece**. Peter puts his fingers on the keys, and pretends he's playing it.

PETER

Hey, look at me, Chris. I'm Yanni, sans the attitude.

A TOY STORE CUSTOMER walks up next to Peter, and stares in awe.

TOY STORE CUSTOMER

My God, that's amazing. You are so talented!

Peter looks up and stops playing. The **music**, however, continues.

PETER

Huh?

TOY STORE CUSTOMER

Wait a second. Something's not right here. (REALIZING) You were just making it look like you were playing! You're a phony! (TO EVERYONE AROUND HIM) Hey, this guy's a great big phony!

PETER

Come on, Chris.

Peter and Chris cross away.

INT. ANOTHER PART OF THE STORE - CONTINUOUS

Stewie stands before an open "Perfection" game box, as the timer slowly **winds** down. Suddenly, the board **pops** up, startling Stewie.

STEWIE

Ah!

Peter sticks his head around the corner.

PETER

Ah, there you are, Stewie.

The Toy Store Customer appears behind Peter.

TOY STORE CUSTOMER

Hey, you're a great big phony, you know that?!

PETER

(IGNORING THE GUY) Hey, come on, Stewie, your Mom and I have somethin' for you.

Stewie approaches.

STEWIE

Oh, let me guess, you've picked out yet another colorful box with a crank that I'm expected to turn and turn, until, ohp, big shock, a jack pops out, and you laugh, and the kids laugh, the dog laughs and I die a little inside.

Stewie rounds the corner, and **gasps** at something off screen. **ANGLE ON** Lois standing behind a shiny new tricycle.

LOIS

Surprise, honey!

STEWIE

A trikey!

Stewie runs over to it, excited.

PETER

Heh, I think he likes it.

ADJUST OVER to Chris, next to them, sticking a plastic army man up his nose.

CHRIS

When I stick this army guy with the sharp

bayonet up my nose, it tickles my brain!

(HE DOES SO) Aha-ha-ha-ha-- Ow! Oh, now

I don't know math.

EXT. PARKING LOT - DAY

The Griffins walk to their car. Peter carries the trike as Stewie jumps up and down, trying to get at it.

STEWIE

Give it to me. Give it to me now,

dammit!

PETER

Not now, Stewie. When we get home.

The Griffins stop at the sight of something off screen. **ANGLE ON** their car where the Toy Store Customer is finishing painting the word "phony" along the side of it.

TOY STORE CUSTOMER

That's right -- You're a big fat phony!

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. CLASSROOM - SAME

NEIL stands before the CLASS. Behind him is a VCR and TV with a frozen image of CAPTAIN KIRK in a fist fight with an ALIEN.

NEIL

... What I'm about to show you is the fight scene from Star Trek, season two, episode thirty-three. And as a bonus, I'm going to identify when it's Shatner and when it's his stunt double, Fred Lubins. Let's watch.

Neil starts the tape and the fight scene plays.

NEIL (CONT'D)

That's Shatner, of course. That's Lubins. That's Shatner. That's Lubins. That's Shatner. That's Lubins. Now that's Shatner, but when I freeze frame, you can clearly see Lubins' coffee cup sitting on that rock!

ANGLE ON Meg. She turns to the GIRL next to her, BETH.

MEG

He is the biggest dork on the planet.

BETH

Yeah.

NEIL

And so, because of his rough-and-tumble style of command, Captain Kirk is clearly superior to Jean-Luc Picard.

Neil leans in seductively towards Meg's desk.

NEIL (CONT'D)

Any questions, Meg?

MEG

(HARSH WHISPER) No! Leave me alone.

Neil pushes the TV/VCR cart back towards his seat.

MR. BERLER

Thank you, Neil, for that incredibly irrelevant presentation. We all know Captain Picard is the superior officer.

A beat later, a note is passed to Meg from behind. She looks at it. **ANGLE ON** the note which reads, "I Want You." Meg glances back and sees Neil, at his desk, dressed like Uncle Sam, pointing his finger at her. Meg **gasps** with frustration and **crumples** the note. There is a sudden **commotion** out in the hall, and CONNIE D'AMICO stops by their door.

CONNIE D'AMICO

Hey, everybody! Mr. Lazenby's getting arrested!

The whole class rises and flocks to the door.

INT. HALLWAY - CONTINUOUS

A handcuffed MR. LAZENBY is being led down the hall by POLICE. **ANGLE ON** a glass-paned door with the word "Principal" on the glass. PRINCIPAL SHEPHERD stands on the other side of the glass looking out into the hall. He opens his door and steps out, revealing the word "Principal" is actually printed on his chest.

PRINCIPAL SHEPHERD

What in god's name--? Mr. Lazenby, what the hell's going on here?

MR. LAZENBY

(ANNOYED) Apparently there's some "law" against teaching the evolutionary theory that Gil Gerard used a time machine, went back, and ejaculated into the primordial ooze.

The principal shakes his head bitterly.

PRINCIPAL SHEPHERD

This stupid country.

Meg watches the scene, then notices TOM TUCKER reporting.

TOM

(INTO CAMERA) Hello, Tom Tucker live at James Woods High School with this sensational breaking story: A teacher caught molesting children... with crackpot theories. Full story at eleven.

TOM'S ASSISTANT (O.S.)

... And out.

ANGLE ON Meg and CLASSMATES. Meg **gasps.**

MEG

Oh my god! That's Tom Tucker from the News!

Meg's classmates **murmur** excitedly. Tom walks past them.

TOM

Hey kids! Remember, Mr. T. says, "I pity the fool who does drugs."

CLOSE ON Meg's spellbound face. **MEG'S P.O.V.** Tom moves in **SLOW MOTION** as he winks directly at Meg. We then **PULL OUT TO REVEAL** Tom continuing down the hall in **SLOW MOTION** while others move at regular speed. Up ahead, his CAMERAMAN turns back.

CAMERAMAN

Better hurry up, Mr. Tucker.

TOM

I'm coming.

He continues in **SLOW MOTION.**

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. KITCHEN - SAME

Peter and Brian are playing checkers at the table. Peter makes a move.

PETER

King me.

Peter sits back smugly as Brian places a checker piece on top of Peter's.

PETER (CONT'D)

Ah-ah. There's more to it than that.

Brian **sighs**, picks up a bejeweled crown next to him and places it on Peter's head.

PETER (CONT'D)

...And?

Brian picks up a sword and dubs Peter's shoulders.

BRIAN

(WHILE DUBBING) In the name of the Father, St. Michael and St. George, I dub thee King Peter, in excelsior a regnus maximus.

PETER

Good. Now summon Merlin and his multi-colored scarves. There will be much magic and merriment this eve.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Meg watches the news entranced. **ANGLE ON** TV.

INT. CHANNEL FIVE STUDIO - CONTINUOUS (ON TV)

Tom and DIANE are at their desk.

DIANE

... And reports indicate she has also consumed a record amount of seamen.

TOM

That sounds like one powerful hurricane, Diane. In other news...

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

CLOSE ON Meg watching dreamily.

TOM

... school board elections took place last evening, and with six precincts reporting. Candidate Fred Johnson leads candidate Betsy Lebow by a substantial margin...

MEG'S P.O.V. We **PUSH IN** on Tom as his dialogue **FADES OUT**, and The Cars' "**Moving in Stereo**," begins to **play**. The scene switches to **SLOW MOTION** as Tom climbs up onto his desk. **WE REVEAL** a diving board attached to the desk. Tom dives off and into...

EXT. SWIMMING POOL - DAY (FANTASY)

The following is a re-creation of the Phoebe Cates fantasy scene from "Fast Times at Ridgemont High." Tom swims underwater towards the pool ladder, still in his suit. He slowly emerges from the water and climbs up the ladder, looking seductively at the camera.

TOM

Hi, Meg. You know how cute I think you are.

He gets out of the pool and slowly approaches an awaiting Meg. He peels off his shirt, tie and jacket in one motion, as if it were a bikini, leaving him bare chested. He approaches Meg and they move in for an embrace...

INT. LIVING ROOM - NIGHT (BACK TO REALITY)

Brian enters, and sees Meg **kissing** the TV.

BRIAN

Whoa.

She suddenly notices Brian, and pulls away with a **gasp**, embarrassed.

BRIAN (cont'd)

Yikes... awk-ward.

Brian exits.

EXT. GRIFFINS' HOUSE - DAY

The toy store customer stands on their front lawn, calling to passing cars.

TOY STORE CUSTOMER

Hey, you know who lives in this house? A great big phony!

Peter appears in the living room window.

TOY STORE CUSTOMER (CONT'D)

That's right, a phony lives here! A big fat phony!

Peter angrily draws the curtains. **ANGLE ON** Stewie on the driveway, tinkering beneath his tricycle. The tricycle now has streamers dangling from the handlebars, as well as a bell. Stewie emerges on a mechanic's dolly. He sits up, and wipes his brow.

STEWIE

(RE: HIS GREASE-STAINED COVERALLS, CHUCKLES) I say, look at me. I feel like a regular grease monkey.

INT. GARAGE - DAY (CUTAWAY)

Stewie and a FELLOW MECHANIC stand in front of the open hood of a car. Stewie's sporting a Jersey mustache.

MECHANIC

Hey, remember dat time I had that Mustang?

STEWIE

(IN A THICK, BLUE-COLLAR NEW ENGLAND ACCENT) Oh, you, you took it for a spin dat time!

MECHANIC

Yeah, dat was awesome?

STEWIE

Den dose chowda-heads on the corner, dey busted your stones!

They **laugh.**

STEWIE (CONT'D)

Hey, your sister say anything about me?

INT. GRIFFINS' LIVING ROOM - DAY (RETURN TO SCENE)

Peter, Lois, and Brian watch TV.

Meg rushes in from outside.

MEG

Oh my god, I'm missing the news!

PETER

We all miss The News, Meg. But Huey Lewis needs time to create, and we have to learn to be patient.

She grabs the remote and switches to Tom and Diane. **ANGLE ON TV.**

INT. CHANNEL FIVE STUDIO - DAY (ON TV)

Tom and Diane sit at the news desk.

DIANE

And in entertainment, Mary Tyler Moore is sixty-four years old today.

TOM

Really? Sixty-four?

DIANE

Yes.

TOM

Now, I thought she was dead.

DIANE

Nope, she's alive.

TOM

Fantastic. And now this...

INT. CHANNEL FIVE STUDIO - DAY (CLIP)

Tom and Diane sit informally atop a desk in front of a high-tech news studio.

TOM

Are you an area high school student interested in the glamorous world of unpaid internships? If so, we'd like to invite you to try out for Channel Five's "Young Anchor" program.

DIANE

You'll gain valuable experience, have a chance to work closely with Tom and me, and best of all, produce your own on-air report.

TOM

So call us now!

The Action Five **music** swells to a climax, and Tom and Diane leap into the air.

TOM/DIANE

Yeah!

We **FREEZE FRAME** on them in mid-jump. Text appears at the bottom of the screen in letters too small to read accompanied by fast-paced voice over.

ANNOUNCER (V.O.)

Channel five is not responsible for anyone burned, maimed, impaled or molested during actual internship.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Meg stares at the TV in wide-eyed disbelief.

MEG

Oh my god! I could actually work with Tom Tucker! This is the answer to all my prayers!

PETER

I wish my prayers would be answered. A device of some sort that would allow a bike to stand on its own when there wasn't a wall or tree around to lean it against. Something maybe you could kick down, like a stand of some sort. Aw, who am I kidding? That's crazy talk.

EXT./ESTAB. CHANNEL FIVE STUDIO - THE NEXT DAY

INT. NEWS STATION HALLWAY - SAME

Meg approaches a sign (with an arrow) that reads, "Intern Interviews -- Girls".

INT. OUTSIDE OF DIANE'S OFFICE - MOMENTS LATER

A row of attractive TEENAGE GIRLS are seated. Meg approaches, and takes a seat with them. **CLOSE ON** Meg's anxious expression. We can hear her thoughts:

MEG (V.O.)

God, I hope I get this job! But I probably won't. I don't stand a chance against these girls.

LOIS (V.O.)

Nonsense, Meg! You're as good as any of them!

MEG (V.O.)

Mom? Why are you in my head?

LOIS (V.O.)

I'm your mother, Meg. I'm with you wherever you go.

MAN'S VOICE (V.O.)

Ho-ho-ho!

MEG (V.O.)

Santa Claus? What are you doing in my head?

MAN'S VOICE (V.O.)

Well, once a year, I check to see if kids have been naughty or nice by scanning their brains. All done here! Good luck, Meg!

INT./ESTAB. HALLWAY - DAY

An office door reads, "Tom Tucker."

INT. TOM'S OFFICE - SAME

Tom sits behind his desk interviewing a prospective MALE STUDENT.

TOM

Alright, question number one: Would you consider growing a mustache?

STUDENT

I guess so.

TOM

Question number two: Look at my mustache. Do you think it tickles women when I kiss them?

STUDENT

I... I don't know.

TOM

Wrong. The answer is: Only slightly. Only slightly. Next!

There's an awkward beat, then the kid gets up and leaves.

INT. HALLWAY - DAY

The girls are still in the hallway as Diane exits her office. **CLOSE ON** Diane's face as we hear her thoughts:

DIANE (V.O.)

Oh, God, I can't hire any of these girls.

DIANE'S P.O.V. as she looks down the row of prospective female interns. They're all fresh-faced, pretty, and eager looking.

DIANE (V.O.) (CONT'D)

They're all too pretty. Their breasts

are too perky.

MAN'S VOICE (V.O.)

Naughty, naughty, Diane.

DIANE (V.O.)

Piss off, Santa. I'm Jewish.

Diane looks to her left and brightens. **QUICK TRUCK IN** on Meg's face.

DIANE (CONT'D)

Perfect!

Diane extends her hand to Meg.

DIANE (CONT'D)

Congratulations. You got the job.

MEG

Ohmigod! Oh, oh, thank you, thank you, thank you! This is beyond anything I've ever dreamed of!

DIANE

You and your partner will start first thing tomorrow after school.

MEG

Great! Who's my partner?

A door opens. Neil enters.

NEIL

Hey there, hot stuff!

Meg looks at Neil, horrified.

END OF ACT ONE

ACT TWO

EXT./ESTAB. CHANNEL FIVE STUDIO - THE NEXT DAY

INT. CHANNEL FIVE LOBBY - SAME

Meg and Neil stand together, each holding clipboards.

NEIL

Well, well, it appears the Fates have conspired in our favor, eh, Meg?

MEG

Look, stay away from me, Neil. Just because we're working together does not mean I have to like you.

Neil playfully grabs Meg's clipboard.

MEG (CONT'D)

Give it to me.

NEIL

What's that?

MEG

Give it to me, Neil.

Neil pulls a tape recorder from his pocket and presses play.

MEG'S VOICE (V.O.)

(ON RECORDER) Give it to me. Give it to me, Neil.

NEIL

Yeah. That'll work just fine.

Meg **grunts**, disgusted. Tom and Diane approach.

TOM

Hey, look who's here, Diane! It's our bright-eyed young interns! Did you two remember to wear your eager caps?

MEG

(SMILING AT TOM) I sure did, Mr. Tucker!

DIANE

(OVERLY CHEERY) Great, 'cause you two are going to have so much fun!

TOM

(SMILING AT THE KIDS) Heh. Don't act any cheerier, Diane. You'll give us all diabetes.

DIANE

(ALSO SMILING) Bite me, Tom.

TOM

(STILL SMILING) Oh, isn't that like sharing a mutton joint with a band of medieval highwaymen? No thanks. (TO KIDS) Come on, kids!

INT. EDITING ROOM - MOMENTS LATER

Tom, Diane, Meg and Neil enter, and we see two editors working before a row of monitors.

TOM

Here's where we produce our in-studio celebrity interviews. I just did one with Dustin Hoffman. He's almost impossible to book, but we got him.

ANGLE ON video screen. **CLOSE ON** Tom, who sits in a chair.

TOM (CONT'D)

So, Dustin, it's been a while. I gotta say, you look great.

INTERCUT with the scene from "The Graduate" where Dustin as BENJAMIN is in the house with MRS. ROBINSON.

DUSTIN HOFFMAN (AS BENJAMIN)

Are you trying to seduce me, (BADLY DUBBED) Mr. Tucker?

CUT BACK TO Tom.

TOM

(CHUCKLES) I am <u>not</u> trying to seduce you Dustin Hoffman. You really look great.

INTERCUT with the scene from "Rainman" where Dustin as RAYMOND is in the casino.

DUSTIN HOFFMAN (AS RAYMOND)

Uh-oh, twelve minutes to Wapner.

CUT BACK TO Tom.

TOM

Yes, I understand your hectic schedule. Well, Dustin, we really appreciate you taking the time to be with us here in the studio. If there's anything I can ever do for you...

INTERCUT WITH the scene from "Hook" where Dustin as CAPTAIN HOOK stands on the ship.

DUSTIN HOFFMAN (AS HOOK)

Bring me Peter Pan!

CUT BACK TO Tom.

TOM

(CHUCKLES) I'll keep my eye out for him.

Thanks, Dustin.

BACK TO SCENE. Tom presses 'stop' on the video player, then turns to Meg and Neil, and holds his hand at rib level.

TOM (CONT'D)

(SELF-IMPORTANT) He's this tall.

EXT. GRIFFINS' FRONT YARD - THE NEXT DAY

Peter holds the tricycle as Stewie approaches. Chris and Brian watch. Lois holds a camcorder, taping the event.

LOIS

Oh, can you believe it? Our little

Stewie learning to ride his first

tricycle!

PETER

Yeah, this is gonna be even more exciting

than when Brian taught me about

Christopher Columbus!

EXT. SPIRALING BACKGROUND - DAY (CUTAWAY)

Peter and Brian float through it. They are both drawn in that 1960s Sherman and Peabody cartoon style (i.e. - A really thick line style.) Peter and Brian are both wearing extra-thick glasses, and the only thing that moves when Brian talks is his lower lip. They are both talking in that very fast Bullwinkle delivery style.

CARTOONY PETER

Where are we goin', Brian?

CARTOONY BRIAN

Well, Peter, we're going to visit the

year 1492! That's when Columbus set sail

on his famous voyage to the New World!

They materialize on board a boat.

CARTOONY PETER

Hey, we're on a ship!

CARTOONY BRIAN

That's right, Peter! This is the Santa Maria, one of three ships Columbus took to find a direct route to India!

A CARTOONY COLUMBUS walks by, talking to a couple member of his crew.

CARTOONY COLUMBUS

Any sign of India, yet, fellas?

CARTOONY CREWMAN

Nothing yet, Captain!

CARTOONY PETER

India? But I thought Columbus was going to America!

CARTOONY BRIAN

On the contrary, Peter. Columbus discovered America entirely by mistake!

CARTOONY PETER

Wo-o-o-w!

EXT. GRIFFINS' FRONT YARD - DAY (BACK TO SCENE)

Stewie gets on the trike, then notices Peter hovering over him.

STEWIE

What the deuce do you think you're doing? Back off, Fat Man.

PETER

Hang on, Stewie!

Peter pushes him off.

LOIS/CHRIS

Go Stewie! / Yay, Stewie!

Stewie is happy as he pedals on his own.

STEWIE

This is exhilarating!

Lois hands Peter the camcorder.

LOIS

Here, I gotta go check on dinner. You keep taping Stewie. Don't miss a moment!

PETER

(LOOKING THROUGH CAMERA) I got it.

Lois exits into the house. **PETER'S P.O.V. THROUGH CAMCORDER:** Stewie pedals down the street. Suddenly, the wind carries a plastic bag into frame. Peter continues filming the bag, losing sight of Stewie in the process. The bag "dances" in the wind a la "American Beauty."

PETER (O.S.) (CONT'D)

Look, it's dancing with me. It's like there's this incredibly benevolent force that wants me to know there's no reason to be afraid. Sometimes there's so much beauty in the world, it makes my heart burst.

ZIP PAN up to GOD standing on the clouds, looking down.

GOD

(IMPATIENT, CALLING OUT) It's just some trash blowing in the wind! Do you have any idea how complicated your circulatory system is?

EXT./ESTAB. CHANNEL FIVE STUDIO - DAY

INT. TOM'S OFFICE - SAME

Tom is at his desk eating lunch as Meg enters carrying a plate of rice krispie treats.

MEG

Hi, Mr. Tucker? I brought you some rice krispie treats, 'cause I remember you saying you liked them once on the News. (RE: TREAT) See look, this one, it's in the shape of a heart.

But Tom has been gazing into his spoon the whole time, oblivious to Meg. **CLOSE ON** Tom.

TOM

I'm sorry, but there's a handsome man in my spoon. You'll have to come back later.

ANGLE ON Neil peering through a crack in the door.

INT. HALLWAY OUTSIDE TOM'S OFFICE - CONTINUOUS

Neil steps away and leans back against the wall.

NEIL

Oh my god! Meg's in love with Tom Tucker!

EXT./ESTAB. CHANNEL FIVE STUDIO - DAY

INT. CHANNEL FIVE STUDIO - SAME

Neil walks down the hall with a cup of coffee and a homicidal look in his eye.

NEIL

Try to move in on my woman, will you, Tom Tucker? Well, no one crosses Neil Goldman and gets away with it! (SNICKERS EVILLY TO HIMSELF) I added a little something to your coffee that I don't think you're gonna like.

He enters Tom's office.

INT. TOM'S OFFICE - CONTINUOUS

Tom sits at his desk as Neil enters.

NEIL

Here's your coffee, Mr. Tucker.

Tom **sips** it. His face then knots with revulsion, and he **spits** it out.

TOM

What the hell is in this??

NEIL

(SADISTIC) Sweet-N-Low! (POINTS) That's for trying to steal my woman!

Tom hurls the cup at Neil.

TOM

Go back and bring it to me with urine in it like I asked!

NEIL

(COWERING) Yes, sir!

Neil turns tail and races out of the office.

EXT. NEIGHBORHOOD - DAY

Returning from his adventure, Stewie pedals his tricycle (now back to "normal tricycle" mode) down the sidewalk, still exhilarated from the ride.

He comes upon a pair of legs, stops, and follows them up to the pudgy face of CHARLIE, a freckle-faced seven year-old kid, gazing down at Stewie's trike.

CHARLIE

Nice bike.

STEWIE

Oh, if that's not the understatement of

the century.

Stewie dismounts, only too willing to show off his hot-rod. Charlie then sits on the trike.

CHARLIE

It's cool. Too cool for you.

STEWIE

No, no, no, no. I, I, I think it's right

where I'm at.

ANGLE ON the Griffins' house, where Brian watches this transaction through the window. Charlie starts to pedal off.

CHARLIE

Outta my way.

Stewie steps out of his way, slightly taken aback.

STEWIE

Oh, I see. Oh, yes, yes I, I suppose you

do have to ride it to truly appreciate

its virtues. Well then...

(MORE)

STEWIE (CONT'D)

I'll just wait right here 'til you get back. (THEN TO HIMSELF) Hmm. Nice fellow.

FREEZE ON Stewie. **TIME DISSOLVE** as his shadow elongates as the sun goes down behind him. The sky darkens and the moon comes up.

STEWIE (CONT'D)

Where the devil is he?

Brian approaches.

BRIAN

You don't get it, do you?

STEWIE

I beg your pardon?

BRIAN

Haven't you ever met a bully?

STEWIE

What the deuce do you mean, "bully?"

BRIAN

He wasn't taking it for a test ride. He was just taking it.

Stewie's eyes widen.

STEWIE

(GASPS) You, you mean...

BRIAN

Mm-hmm.

Stewie's eyes suddenly well up, his lower lip begins to quiver, and he **gasps** between breaths.

STEWIE

He...stole...my...tri...key?

EXT./ESTAB. CHANNEL FIVE NEWS STATION - THE NEXT DAY

INT. CAFETERIA - SAME

Tom, Diane, Meg and Neil are eating lunch.

MEG

You know, Mr. Tucker, has anyone ever told you that your eyes are--

Tom pulls out his cell phone and starts dialing.

TOM

Hold on a second, sweetie. I've gotta call Peter Jennings and re-schedule our golf game.

The phone **rings**, and **rings**, and then we hear Peter Jenning's answering machine **pick up**. It plays **Hendrix-style guitar music** for about ten seconds, and then:

PETER JENNINGS (V.O.)

This is Peter. You know what to do.

Tom's assistant runs in.

TOM'S ASSISTANT

(URGENT) Mr. Tucker! Ms. Simmons! There's some nut on top of City Hall with a high-powered rifle!

They all leap to their feet and head for the door.

INT. HALLWAY - MOMENTS LATER

Tom, Diane, Meg, Neil, and Tom's assistant hurry down the hallway.

TOM'S ASSISTANT

The gunman has been identified as the notorious Mass Media Murderer, who targets members of the press.

Tom stops.

TOM

Whoa, whoa, whoa. Mass Media Murderer?

ANGLE ON Tom, as he glances at Neil and Meg, and has an idea.

TOM (CONT'D)

You know, I think this would be a fine opportunity to give our interns some real world experience.

DIANE

Hey, that means you'll get to ride in the Action Five News Chopper. I'm so jealous! (ASIDE, TO TOM'S ASSISTANT) Better put in for some new interns. (TO MEG AND NEIL) Good luck.

EXT./ESTAB. CITY HALL - CONTINUOUS

A CROWD looks up at the MEDIA MURDERER and his captive on the rooftop.

EXT. ROOF - CONTINUOUS

The Media Murderer holds a gun to HUGH DOWNS' head as he yells down to the cops below.

MEDIA MURDERER

(YELLING) I've got Hugh Downs up here! And I'm not afraid to mess up your precious Friday night lineup!

HUGH DOWNS

Hey, why me? Why the media?

MEDIA MURDERER

I've got my reasons. (BITTER) Dan Rather thinks he can just condense a whole day's worth of events into a half hour.

HUGH DOWNS

Oh, don't get me started on Rather, that arrogant jerk.

MEDIA MURDERER

Really? You know him?

HUGH DOWNS

I'm Hugh Downs. I know everybody. In fact, (POINTS) he's right down there.

MEDIA MURDERER

Where?

The Media Murderer looks down on the street. Hugh Downs knocks the gun out of his hand, and runs off.

HUGH DOWNS

Ha, ha! See ya later, sucker! And by the way, Rather's an okay guy in small doses!

EXT. STREET BELOW - CONTINUOUS

The crowd watches the unfolding drama from below. A limo pulls up. The window rolls down and Mayor West looks up at the building.

MAYOR WEST

Oh, I love this movie -- where the guy on the roof shoots at all the people below. (HE POINTS) A ha-ha-ha! (THEN, SNACKING ON A BAG OF PEANUTS) Hollywood, you entertain me! (HE POINTS) I'll bet that's Jim Carrey. (HE CALLS UP) Jim Carrey, you rubber-faced fartsmith, I love you!

EXT. SKY ABOVE THE MEDIA CENTER - CONTINUOUS

The Channel Five chopper approaches the building.

INT. CHOPPER - CONTINUOUS

Meg sits next to Neil, who starts filming with his camera.

NEIL

Look how close we're getting, Meg! I can see the whites of his eyes gawking at my unsightly acne!

EXT. ROOF - CONTINUOUS

As the chopper **hovers** above the building, it blows the Media Murderer's hat off the roof.

MEDIA MURDERER

Hey! That was my lucky assassin hat!

The Media Murderer turns his rifle on the chopper.

INT. CHOPPER - CONTINUOUS

Suddenly **bullets** ricochet off the chopper, rocking it violently, causing Neil to drop the camera. The PILOT grabs his radio.

PILOT

(INTO HIS RADIO) May-day! May-day! I'm going down! Tell my wife I love her! And tell Larry down at the gym I love him, too. But don't tell my wife what I told you to tell Larry!

EXT. ROOF - CONTINUOUS

The chopper drops ten feet and **lands** on the roof, undamaged.

INT. CHOPPER - CONTINUOUS

The pilot realizes they've landed on the roof.

PILOT

(INTO RADIO) ... Oh, wait, forget everything I just told you.

More **bullets** hit the side of the chopper. The pilot turns, runs out, and parachutes off the roof. Neil and Meg cower in each other's arms. They look out. The Media Murderer has laid planks between his rooftop and theirs, and is crossing toward them.

MEG

Oh my god, we're gonna die! There's so much of life I haven't experienced. I never even got the chance to be some drunk college guy's last resort.

NEIL

My years of expensive orthodontic work will be a total waste!

MEG

I never even had my first kiss.

Neil looks at her.

NEIL

It's not too late, Meg.

Meg is repulsed at the thought, but then looks at Neil, whose face dissolves into Tom Tucker's.

TOM'S FACE

(NEIL'S VOICE) I'm here for you.

Meg leans in, and they **kiss**.

EXT. ROOF - CONTINUOUS

As the Media Murderer approaches the chopper, TOM BROKAW quietly provides news coverage behind him.

TOM BROKAW

(INTO MIC) This is Tom Brokaw, reporting live. It appears the Mass Media Murderer is approaching the chopper--

The Media Murderer overhears Brokaw, and whirls around to face him.

MEDIA MURDERER

Oh-ho! You're mine now, Brokaw!

He leaps at Tom Brokaw, pinning him to the ground at gunpoint.

MEDIA MURDERER (CONT'D)

Time to sign off.

Suddenly, Hugh Downs re-emerges behind him and pulls him off of Tom Brokaw.

HUGH DOWNS

Remember me, dirtbag?

He tackles the Media Murderer, and the two roll across the roof in a life-and-death struggle. Hugh tries to dislodge the gun from his adversary's hand. Finally, he **slams** the hand against a rooftop vent, causing the gun to come loose. Hugh instantly picks it up and points it at the Media Murderer's head. Just then, POLICE and CAMERA CREWS swarm and apprehend the Media Murderer. As Hugh brushes himself off, Tom Brokaw approaches.

TOM BROKAW

Hugh Downs, you saved my life. How can I ever thank you?

HUGH DOWNS

Hey, what are friends for?

They suddenly break into a **musical number.**

TOM BROKAW

(SINGING) IF YOU'RE EVER IN A JAM, HERE I AM!

HUGH DOWNS

/ IF YOU'RE EVER IN A MESS, S.O.S!

TOM BROKAW

/ IF YOU EVER FEEL SO HAPPY YOU LAND IN JAIL, I'M YOUR BAIL!

HUGH DOWNS/TOM BROKAW

/ THAT'S FRIENDSHIP! / FRIENDSHIP! / JUST THE PERFECT BLENDSHIP! / WHEN OTHER FRIENDSHIPS HAVE BEEN FORGOT. / OURS WILL STILL BE HOT! / A LAHDLE-LAHDLE-LAHDLE DIG-DIG-DIG!

They dance arm-in-arm off into the sunset.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Lois and Meg, watch the coverage on the news. Lois hugs Meg.

LOIS

Oh, honey, thank god you're safe! We were so worried!

ANGLE ON TV.

INT. CHANNEL FIVE STUDIO - NIGHT (ON TV)

Tom and Diane are at the news desk.

DIANE

We now go to Junior Anchor, Neil Goldman, with exclusive Channel Five footage from today's exciting scene.

ANGLE ON Neil at the news desk.

NEIL

Thank you, Diane. (TO CAMERA) There may have been some sort of commotion on the rooftop, but the real story--

ANGLE ON TV monitors. They play footage of Meg leaning in and kissing Neil.

NEIL (V.O.) (CONT'D)

Was inside the mouths of Meg Griffin and Neil Goldman where a meeting of the tongues -- a summit of saliva -- established a new world order of love.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Meg **screams** in horror.

END OF ACT TWO

ACT THREE

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter, Lois and Meg watch TV -- Meg, in horror -- as Neil continues his report.

ANGLE ON TV.

INT. CHANNEL FIVE STUDIO - NIGHT (ON TV)

ANGLE ON Neil.

NEIL

Let's watch it one more time in super slow-mo.

He replays the kiss in slow-mo.

NEIL (CONT'D)

This is where we cease to be Meg and Neil and begin life anew as "Meil."

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Meg approaches the TV set in horror.

MEG

(EXASPERATED) Oh my god, he put it on TV!

LOIS

(ASIDE TO PETER) Oh, isn't that cute, Peter? Our daughter's first love!

MEG

I just wanna kill myself. I'm going upstairs right now and eat a whole bowl of peanuts. (OFF THEIR LOOKS) I'm allergic to peanuts.

They just look at her, dumbfounded.

MEG (CONT'D)

You don't know anything about me!

She storms off.

PETER

Who was that guy?

EXT./ESTAB. POLICE STATION - THE NEXT DAY

Stewie walks up the steps to the entrance.

INT. POLICE STATION - CONTINUOUS

Stewie enters, passing a police SKETCH ARTIST. Behind him stands a GUY with a black eye.

GUY

(RE: SKETCH) Yeah, that's him. That's

the guy who beat me up.

ANGLE ON the assailant's handsome portrait.

GUY (CONT'D)

Y'know what, he was really mean to me...

Why don't you give him a big nose?

Stewie approaches the counter of the police desk, where CHIEF MCKENZIE sits.

STEWIE

I say, constable, I'd like to report the

theft of my tricycle.

Chief McKenzie looks over the counter and down at Stewie.

CHIEF MCKENZIE

Oh, look at the little baby! Aren't you

cute? Where's your mommy?

Stewie is taken aback.

STEWIE

How dare you condescend to me! I demand

justice!

Just then the door behind him opens with a **jingle**, and a MAN enters, brushing Stewie aside.

MAN

I'm here to turn myself in. I have a dismembered Spanish hooker bleeding through the tarp in my trunk.

CHIEF MCKENZIE

Oh, look at the little baby! Aren't you cute? Where's your mommy?

Stewie **sighs** with frustration and exits.

EXT./ESTAB. JAMES WOODS HIGH SCHOOL - DAY

INT. HALLWAY - SAME

Meg enters the hall as CLASSMATES **whisper** and **snicker. CLOSE ON** one of their shirts, which bears an image of "the kiss". Meg **gasps. WIDEN TO REVEAL** that everyone is wearing them.

MEG

(TO CLASSMATE) Where did you get that shirt?!!

CLASSMATE

Neil's giving them out. They're free.

Meg looks down the hall and sees Neil handing out T-shirts from a large box. He sees her.

NEIL

Hello, lover!

MEG

Neil, what are you doing? I am not your lover! I don't even like you!

NEIL

Meg, I strongly suggest you hold my hand, lest you look like a slut.

She **slams** him up against the locker.

MEG

Listen, you freak! Tell these people there's nothing going on between us!

NEIL

Don't be afraid of the fire, Meg. I won't let you burn.

Meg storms off with a frustrated **groan.** Then, an inter-dimensional portal (a la "Quantum Leap") appears next to Neil, and DEAN STOCKWELL (AL) steps out with a handheld computer.

NEIL (CONT'D)

Al, why haven't I leaped?

AL

(RE: COMPUTER) Uh, Ziggy says you can't leap until she loves you back.

NEIL

Don't worry, I'll get her.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

Stewie surveys the Griffins' videotape cabinet.

STEWIE

Very well, if the law won't help me, I shall hone my pugilistic aptitude and fight brawn with brawn.

He grabs a tape. **CLOSE ON** the tape, it's a "Jane Fonda Workout" tape.

INT. GRIFFIN'S LIVING ROOM - MOMENTS LATER

ANGLE ON TV. JANE FONDA stretches to the left.

JANE FONDA

And right, two, three, four and breathe.

ANGLE ON Stewie, wearing a complete workout outfit that includes sweats, headband and leg warmers. We hear **Jane Fonda** off screen.

STEWIE

Yes, this is the stuff. Give me a week, I'll be as ripped as the back of a wicker chair.

ANGLE ON TV. Jane stretches the other way.

JANE FONDA

And right, two, three, and breathe.

ANGLE ON Stewie. His legs are quivering and he's sweating like a pig. He's **wheezing** and can't catch his breath. We still hear **Jane Fonda** off screen.

STEWIE

Apparently Hanoi Jane picked up some torture techniques from General Ho Chi Min himself.

ANGLE ON TV. Jane's still leading the class. **ANGLE ON** Stewie, further hunched over from exhaustion.

STEWIE (CONT'D)

(TO TV) Get a haircut, you damn hippie! Are you a boy or a girl?

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Meg enters, and her eyes immediately widen with alarm.

MEG

What is going on here?

ANGLE ON Neil and his parents standing with Lois and Peter. MR. GOLDMAN and MRS. GOLDMAN look a lot like Neil.

LOIS

Oh, we invited Neil's family over for dinner.

MR. GOLDMAN / MRS. GOLDMAN

Hi. / Hello.

MEG

You what?!

PETER

Yeah, we wanted to get to know them better... y'know, seeing as how the two of you will one day bless our home with the pitter patter of sweet little grandchildren as ugly as sin.

NEIL

Meg, you never told me your mother was such a stone cold fox. Now I see where you get it.

LOIS

(MODEST) Oh, Meg, he's so charming.

Chris enters.

CHRIS

My name is Chris. I'm supposed to be on my best behavior tonight, and not mention poo. (REALIZING) Oh god! What have I done?!

Chris runs out of the room.

LOIS

(AWKWARD) Well, let's eat!

INT. GRIFFINS' DINING ROOM - A LITTLE LATER

Peter, Lois, Meg and the Goldmans are in the middle of dinner.

MR. GOLDMAN

I think it's very, very nice that our children had this wonderful kiss.

(MORE)

MR. GOLDMAN (CONT'D)

I remember when Muriel and I had our first kiss, and it was just awful. Oh, just awful. We were both very sick. Weren't we, dear?

MRS. GOLDMAN

Oh, we were terribly sick. We were both fourteen, and it was winter, and we had terrible head colds.

MR. GOLDMAN

Yes, mine especially was very bad. I had terrible mucus coming out from inside my nose, and the other children they were very nasty to me about that. They said very bad, hurtful things to me. They called me Tasty-Cakes, and they would beat me and stick pine cones in my ass. Those were very bad times.

LOIS

Oh, I'm sorry to hear that.

MR. GOLDMAN

Thank you very much!

Peter stands up.

PETER

Well, Mr. Goldman, in appreciation for taking our daughter off our hands, I'd like to present you with this generous dowry...

He reaches into his pocket and pulls out a piece of paper, which he holds out to Mr. Goldman.

PETER (CONT'D)

...It's a coupon that says, "I, Peter Griffin, promise to keep my room clean for a whole week."

MR. GOLDMAN

Thank you very much.

Meg gets up.

MEG

Excuse me. I'm gonna go throw up.

She storms out of the room.

MR. GOLDMAN

Please flush the toilet twice. Once for the bulk and again for the remainder. Thank you. (TO LOIS AND PETER) Oh, she's a dear.

EXT./ESTAB. STREET - DAY

EXT. SIDEWALK - SAME

Charlie is **snickering**, reading a magazine entitled, "Bully Weekly." The magazine cover reads, "Improve Your Titty Twisters!" A shadow falls over the magazine. Charlie looks up to see Stewie.

CHARLIE

Hey! You're blocking my light, you stupid baby.

STEWIE

You know, my hooligan friend, I've been racking my brain in a thus far fruitless attempt to resolve our recent unpleasantness. Then it dawned on me.

(MORE)

STEWIE (CONT'D)

Your cruelty merely stems from some deep-seated inner pain. So the obvious remedy is a healthy dose of outer pain.

Stewie whips out his gun, and **fires**. A net **shoots** out of the gun and envelops Charlie. Stewie quickly drags him away.

EXT./ESTAB. CHANNEL FIVE NEWS STUDIO - DAY

INT. NEWS DESK - SAME

Tom and Diane are delivering their report.

TOM

...School children washing cars to raise money for charity... Is there anything more arousing? Finally, we go to Meg Griffin for a special Channel Five Junior Anchor segment on... the moon!

The screen cuts to an **EXTREME CLOSE-UP** of the moon's yellowish surface with its craters and hills.

MEG (O.S.)

The moon. There's a reason no one goes there. It's cold. And it's ugly. And it's surface is plagued with deep craters and jagged peaks. (THEN) Oh, wait, that's not the moon.

PULL BACK FROM the photo to reveal that it is not a picture of the moon, but rather, Neil Goldman's cheek. We **PULL ALL THE WAY BACK** to see Meg standing next to the big photo which rests on an easel.

MEG (CONT'D)

It's Neil Goldman's face!

Meg starts walking by a series of photos on easels, each one capturing an unaware Neil in various situations around the news station, i.e., rinsing off his retainer, eating a sandwich, picking his face, etc.

MEG (CONT'D)

Recently, many of you saw me kissing this (RE: PHOTO) freak of nature. But if I didn't think I was seconds away from death, I would've never done it. I mean, who in their right mind would? Well, I went to the streets to find out...

EXT. STREET - DAY (CLIP)

Meg, holding a microphone, stands with TWO TEENAGE GIRLS. She holds out a picture of Neil.

MEG

Would you kiss this guy?

TEENAGE GIRL #1

Uch, no!

TEENAGE GIRL #2

No way.

We then see a series of **QUICK CUTS** of young women in different locations.

GIRL IN SHOPPING MALL

No!

GIRL IN LAUNDROMAT

No!

GIRL ON THE BEACH

No!

GIRL ON STREET CORNER

No!

The last cut is to Mr. Goldman.

MR. GOLDMAN

Oh, god, no! What's the matter with you?

Oh!

INT. CHANNEL FIVE STUDIO - DAY (BACK TO SCENE)

Meg addresses the camera.

MEG

(TO CAMERA) It's official. Neil Goldman is unkissable. And this reporter agrees. Hear that, Neil? I don't like you and I never will! (THEN, UPBEAT) Back to you, Tom!

ANGLE ON Tom. He's a little taken aback.

TOM

Thank you, Meg. I guess beggars can be choosers. And now this.

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' BASEMENT - SAME

Stewie is sitting in a chair with his legs crossed. Charlie is sitting across from him, his arms tied behind his back to a chair.

STEWIE

Well, well... isn't this a darling picture.

CHARLIE

Let me go, man!

STEWIE

Tell me, how old are you, Charlie?

CHARLIE

Seven.

STEWIE

Seven?! Well, my my, you're practically a lady. Ironic that your fate is in the hands of an infant.

STEWIE (CONT'D)

Now, tell me where my tricycle is!

CHARLIE

I don't know! I lost it!

Stewie **backhands** Charlie across the face. Charlie **yelps**.

STEWIE

Very well, I have other ways of obtaining the truth.

Stewie opens a box, pulls out a syringe, then approaches him.

CHARLIE

(CRYING) No, no don't!

STEWIE

Go ahead and cry. I bottle children's tears for spells.

As Stewie's about to inject Charlie, Lois enters, holding the tricycle.

LOIS

Stewie, look what I found!

Stewie turns around, **dropping** the syringe.

STEWIE

My trikey!!!

Stewie runs over and embraces the tricycle. Lois sees Charlie.

LOIS

What's going on down here?

STEWIE

Uh, we're playing house.

LOIS

That boy is all tied up.

STEWIE

Roman Polanski's house.

EXT./ESTAB. CHANNEL FIVE NEWS STATION - DAY

INT. TOM'S DRESSING ROOM - SAME

Tom sits at his vanity, with a sheaf of papers in front of him.

TOM

Good evening, I'm Tom Tucker. Our top story, the President has been shot. (CLEARING HIS THROAT) Tragedy strikes the nation. The President has been shot. (A BEAT, THEN BUBBLY) What's the President doing in this casket? We'll tell ya, right after this.

Meg walks by the open door.

TOM (CONT'D)

Hey, Meg. Nice job on that report last night.

MEG

Wow! Thanks, Mr. Tucker! That means so much coming from someone as handsome as yourself.

TOM

Say, how would you like to pick up a handsome man's dry cleaning?

MEG

Well, sure. But isn't that Neil's job?

TOM

Little jerk hasn't been in all day.

MEG

He hasn't?

Tom's assistant rushes up.

TOM'S ASSISTANT

We've got a breaking story! (TURNS ON TV) There's some geek on top of the Media Center, and he's about to jump!

Tom's assistant turns on the TV. **ANGLE ON** TV. We see a live shot of the person about to jump - it's Neil.

MEG

Oh my god! Neil!

Meg rushes off.

TOM

Is it Neil? Huh, I've been calling him Ned all week.

EXT. ATOP THE MEDIA CENTER - CONTINUOUS

A tearful Neil is high up on the ledge as the wind **whips** against him.

NEIL

She doesn't care. She just doesn't care.

ANGLE ON the ground below an anxious CROWD looks up. POLICE CHIEF MCKENZIE **speaks** through the bullhorn.

CHIEF MCKENZIE

Oh, look at the little baby! Aren't you cute! Where's your mommy?

DOCTOR

Don't jump!

Meg rushes toward the scene.

MEG

(TO HERSELF) Oh, my god! Neil, please don't do it!

ANGLE ON Mayor West.

MAYOR WEST

(THROUGH BULLHORN) Listen to me, son. I know this is an easy, convenient, obvious solution that'll solve all your problems, and best of all, it doesn't cost anything...

ANGLE ON the ledge.

NEIL

(SIGHS) I was just a piece of eye candy that she turned into an all-day sucker.

Suddenly, the Action Five News Chopper **swoops** by, blowing Neil off the ledge. The crowd **gasps**. But Neil's shoelace catches, and he dangles upside down.

ANGLE ON the ground below. The crowd **gasps**. Meg pushes her way past the police barricade. The chopper lands and Tom Tucker and Diane Simmons emerge from it. Tom sees Meg rushing to the building, and stops her.

MEG

Mr. Tucker, thank god you're here. Someone's got to do something! He's gonna fall!

TOM

I'm on it, Meg. (TO CAMERA GUY) Hey, have that cartoon sound effect guy cue up the (FALLING BOMB WHISTLE) and top it off with a (SQUISH NOISE), and if there's time before commercial, be ready with a (TRUMPETY WAH-WAH-WAH-WAH)

MEG

Oh my god, you don't care about him at all, do you? All you care about are your stupid ratings! You're a horrible man!

Meg rushes off. **ANGLE ON** the ledge. Neil dangles upside down precariously from his shoelace.

NEIL

I hope they're getting this. This is great news.

MEG (O.S.)

Neil, I'm sorry!

Neil looks down and notices Meg emerge from the crowd.

NEIL

...Meg?

CLOSE ON his shoelace. It becomes frayed, then finally **snaps**.

NEIL (CONT'D)

Uh-oh.

ANGLE ON the ground below. HORACE (The Drunken Clam bartender) points excitedly.

HORACE

There he goes!

Meg watches in shock as Neil plummets down the side of the building. **ANGLE ON** Tom next to the camera, watching Neil plummet. His head and eyes slowly follow Neil's trajectory downward.

TOM

Good stuff, good stuff, good stuff, good stuff, good stuff...

Meg rushes forward with her arms outstretched.

MEG

Neil!!!

Neil lands on top of her. She lies beneath him, crushed.

NEIL

(MOVED) Meg! You do care.

MEG

Don't read too much into this, Neil.

NEIL

It's hard to not to, when I'm lying right on top of you.

Meg pushes Neil off of her, and they both sit up.

MEG

Look, just because you're repulsive and probably the most annoying person on the planet -- and I'm not the only person who thinks so -- that doesn't mean I want you to go and kill yourself.

NEIL

Ah, thanks, Meg. But, I was never really planning to jump.

The Toy Store Customer approaches.

TOY STORE CUSTOMER

Wasn't gonna jump? You're a phony! Hey, everybody, this guy's a great big phony!

FADE OUT.

END OF SHOW